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No. 4596.

SATURDAY, NOVEMBER 27, 1915.

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CHRISTMAS AS USUAL.

THERE is undoubtedly a danger of the phrase "Business as Usual," which is fortunately now damned by all thinking people, being revived with pernicious results. The press is rightly urging, at Christmas time especially, that killjoys should be strenuously discouraged, but it is wrong in placing far too great a reliance for pleasure on material things. Never before has there been such urgent reason for the nation to husband its resources, and in consequence, to find pleasure in things of the mind rather than in matter for the body. Winter is the reading man's season, and the best way to fill the mind is by decent reading.

We are far from suggesting that good cheer should be absent from the table, or that people should deny themselves the relaxation or possible recreation afforded by places of entertainment; but we do suggest that there is reason for strong condemnation of any sort of excess in the one case, and for a shunning of all that is vulgar in the other. The stage, in its zeal for fashion and popularity, has reached a lower level than the world of books, which is not yet dominated by fairies and grotesques of the music-hall sort.

It may not, however, be too much to hope that mimicry of drunkenness will not be so much to the fore as it has been. Perhaps even joking about the war may be curtailed in view of the amount of suffering and anguish the year has seen. On the other hand, those people who can only think of economy in terms of pence-saving should not be allowed to interfere with a proper Christmas spirit. Those would, indeed, be "penny wise and pound foolish" who deprived themselves of the means for a reasonable Christmas holiday. You can keep the festive day without luxury, as Seneca said to a friend.

The festivity associated with the season can be traced back in human history before the Christian era, and it still retains some of the freedom and jollity of the Roman Saturnalia. That festival had in the days of the Empire a "day of youth" added to it, and it is the children that we still think of specially at Christmas. It is no time for lesson books, nor, again, is it a time for the debauch of sentiment which spoils the truth of happy intercourse. How far the didactic element should appear in Christmas stories is a difficult question, but its solution lies, we think, in following the examples of folklore which have won and retained the hearts of the people.

In the notices which follow we have tried to help towards the selection of Christmas literature. In doing so we have borne in mind the co-operation of young—in some cases very young—critics. Unspoilt minds readily detect those frauds on the nursery which of recent years have been palmed off on an unwary public as juvenile literature.

SATURDAY, NOVEMBER 27, 1915.

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CHRISTMAS BOOKS PUBLISHED THIS WEEK.

. Those notices which we have not been able to insert in the present issue will appear next week.

- Andersen (Hans Christian), FAIRY TALES, 6/ net. Harrap
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- Argyll-Saxby (C. F.), TANGLED TRAILS, 2/ Wells Gardner
See p. 403.
- Baldwin (May), PHYLLIS McPHILEMY, 3/6 Chambers
See p. 402.
- Black's Picture Cards, Series IV., 2d. This series contains scenes of China and instructions for colouring.
- Bo-Peep : A PICTURE-BOOK ANNUAL FOR LITTLE FOLKS, 2/6. Cassell
See p. 405.
- Brazil (Angela), THE JOLLIEST TERM ON RECORD, 3/6 Blackie
- British Boy's Annual for 1916, 5/ Cassell
See p. 405.
- Byron (May), BUNNYFLUFFKINS, 1/ Cassell
See p. 404.
- Byron (May), LITTLE BUNNY GULLIVER, 1/ Cassell
See p. 404.
- Chatterbox, 3/ Wells Gardner
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- Chatterbox News Box, 1/ net. Wells Gardner
See p. 405.
- Children's Poets : ROBERT HERRICK, edited by E. L. Dorton, 1/ net. Wells Gardner
See p. 403.
- Claudy (C. H.), TELL-ME-WHY STORIES ABOUT ANIMALS, 3/6 net. Harrap
See p. 403.
- Cruse (Amy), SIR WALTER SCOTT, "Heroes of All Time" Series, 1/6 net. Harrap
See p. 401.
- Curtin (Jeremiah), FAIRY TALES OF EASTERN EUROPE, 3/6 net. McBride & Nast
See p. 400.
- Edmund Dulac's Picture-Book for the French Red Cross, 3/ net. Hodder & Stoughton, for Daily Telegraph
See p. 404.
- Elkin (R. H.), LITTLE PEOPLE, 3/6 Augener
See p. 404.
- Ewing (Juliana Horatia), MARY'S MEADOW AND OTHER TALES, OF FIELDS AND FLOWERS, 2/6 net. Bell
See p. 404.
- Finnemore (John), THE OUTLAW OF THE SHELL, 3/6 Chambers
See p. 405.
- Hall (Cyril), CONQUESTS OF THE SEA, 3/6 Blackie
- Leader (Rev. George C.), FOLLOW THE CHRIST, a Series of Talks to Boys on the Life of Jesus, 2/6 net. Allenson
Stories of the life of Christ, illustrating the various aspects of His character.
- Leading Strings, 1/6 Wells Gardner
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- Lindberg (Olga), FAIRIES FROM FLOWER LAND, 3/6 Duckworth
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- Little Folks. Cassell
See p. 405.
- Livres Roses pour la Jeunesse : LES VILLES FRANÇAISES HÉROÏQUES ; TRAITS HÉROÏQUES DE L'ARMÉE FRANÇAISE ; NOS AMIS LES ANGLAIS PENDANT LA GUERRE ; LES SERBES HÉROÏQUES—UN CONTRE DIX, par M. Charles Guyon, 10 centimes each. Paris, Larousse
See p. 405.
- Mackenzie (Donald A.), INDIAN FAIRY STORIES, 3/6 net. Blackie
- Marchant (Bessie), A GIRL AND A CARAVAN, 3/6 Blackie
- Meade (L. T.), JILL THE IRRESISTIBLE, 3/6 Chambers
See p. 402.
- Meade (L. T.), THE DARLING OF THE SCHOOL, 2/6 Chambers
See p. 402.
- Meade (L. T.), THE DAUGHTER OF A SOLDIER, 5/ Chambers
See p. 402.
- Melgs (Cornelia), THE KINGDOM OF THE WINDING ROAD, 5/ net. Macmillan
- Morals for the Young, by Marcus, illustrated by George Morrow, with a Foreword by William J. Locke, 2/ net. Lane
See p. 403.
- Mulliken (Mrs. E. G.), THE MYSTERY OF THE ISLANDS, 2/6 Wells Gardner
See p. 402.
- My Book of Best Fairy Tales, selected and edited by Charles S. Bayne, 6/ Cassell
See p. 400.
- Neale (J. Mason), THE LAZAR - HOUSE OF LEROS : a Tale of the Eastern Church in the Seventeenth Century, 1/ S.P.C.K.
See p. 401.
- Neale (J. Mason), THE SEA-TIGERS : a Tale of Mediaeval Nestorianism, 1/ S.P.C.K.
See p. 401.
- Niven (Frederick), THE S.S. GLORY, 3/6 net. Heinemann
- Oxenham (Elsie Jeanette), AT SCHOOL WITH THE ROUNDHEADS, 3/6 Chambers
See p. 402.
- Prize (The) for Boys and Girls, 1915, 1/6 Wells Gardner
See p. 405.
- Ross (Estelle), OLIVER CROMWELL, "Heroes of All Time" Series, 1/6 net. Harrap
See p. 401.
- Shooting Times and British Sportsman, CHRISTMAS NUMBER, 6d. Burlington Publishing Co.
Some of the articles are 'Christmas in the Hebrides,' by Mr. Angus Henderson ; 'In Quest of Brent Geese,' by Mr. Stanley Duncan ; 'The Home of the Banshee,' by Rory of the Hills ; and 'A Mixed Bag in co. Cork,' by E. G.
- Stevenson (Robert Louis), THE BLACK ARROW, 3/6 Cassell
See p. 400.
- Sunday and Every-Day Reading for the Young, 3/ Wells Gardner
- Three Bears and Other Wonder Tales of Beasts, edited by E. J. Harvey Dorton, 1/ net. Wells Gardner
See p. 404.
- Truth, CHRISTMAS NUMBER, 1/ 10, Bolt Court, Fleet Street, E.C.
See Literary Gossip, p. 390.
- Tyndale (Walter), AN ARTIST IN THE RIVIERA, 15/ Hutchinson
See p. 404.
- Whiting (Mary Bradford), THE MOULDING OF MARJORIE, 1/6 S.P.C.K.
See p. 402.
- Winter's Pie, being the Christmas Number of *Printer's Pie*, edited by Mrs. W. Hugh Spottiswoode, 1/ net. *The Sphere and The Tattler*
This issue opens with an appreciation of the late Mr. W. Hugh Spottiswoode by Mr. Pett Ridge. Other contributors are Sir Henry Lucy, Mr. Harry Graham, Keble Howard, and Walter Emanuel. There are numerous drawings by well-known artists.

CHRISTMAS GIFT-BOOKS and JUVENILE LITERATURE.

Fairy Tales.

The Lost Fairy Tales, by H. L'ESTRANGE MALONE, illustrated by GORDON ROBINSON (Charles Kelly, 3/6 net), differs from similar books to which we are accustomed in that it has but eight full-page coloured pictures (neither better nor worse than usual) and a large number of tiny line drawings, which give to the text a running accompaniment of visual images, mainly of details—the things mentioned as they turn up in the story. These drawings are clever and characteristic—though we should prefer rather less flourish and more firmness sometimes in the line—and, since there seems little likelihood of improvement just now in colour printing, we should like to see this method of treating children's books largely extended. Certain French illustrated papers for children offer examples in which the drawings rather preponderate over the text, sometimes to admirable effect, dramatically verbal description being suppressed, and action itself almost taken over into the province of the artist, who thus has the opportunity of developing a truly narrative current style of draughtsmanship free from a pretence of pictorial qualities unsuited to cheap printing. We welcome the book as a small step in a direction which has only been followed in this country in those homes of vulgar knock-about farce, the halfpenny illustrated papers. The stories in the present volume have a certain easy continuity of interest but are marred by an occasional heavy stressing of the moral which, in our opinion, is out of place in a child's fairy story unless it is touched with the saving grace of humour.

Russian Fairy Tales, from the Skazki of Polevoi, by R. NISBET BAIN, illustrated by NOEL L. NISBET (Harrap, 7/6 net), were originally published in Bain's translation in 1893, and are now reprinted without change of text. The illustrations are new, and are in every way an improvement upon those of the old edition. The features and detail are more characteristically Russian, and the artist has in most cases admirably caught the spirit of the stories. These are translated from a book of fairy tales by the historian P. N. Polevoy, selected by him from the folk-stories gathered by Afanasiev, and published in 1874. It is to be hoped that the children into whose hands this book may fall will not be, as many modern children are, too blasé to enjoy hearing of wonderful enchantments, seven-leagued boots and wicked giants, third and youngest sons who marry beautiful princesses, &c. Bain's translation steers deftly past the difficulties of the language in which tradition requires Russians to tell their children's tales. He preserved as far as possible the peculiarities which lend savour to the text, even at the cost of footnotes. Thus, the two titles 'The Muzhichuk-As-Big-As-Your-Thumb' - With Moustaches-Seven-Versts-Long, and 'Gore-Gorinskoe,' have between them three notes of explanation. The method may not seem happy, but, after all, what can a translator do with "Muzhichuk," which literally means "little peasant," but in this particular case is a powerful little member of the gnome family.

MONRO S. ORR's illustrations of Grimm's **Fairy Tales** (Harrap, 7/6 net) are clear and well coloured. They always contain a central predominant figure, which seems disproportionately large owing to the paucity of background, but their brightness of colour and eloquence of expression are sure to delight children.

The Tales from Old Japanese Dramas, by ASATARO MIYAMORI (Putnam, 7/6 net), are not primarily intended for children. We notice a long Introduction sketching the development of the Japanese drama from the earliest times to the present day, and a good deal, such as the constant use of Japanese terms and references to the form of suicide necessary as an apology on certain occasions, which would be unintelligible to a British child. The actual stories, however, which were generally written for the marionette stage, are fairy tales. They are frequently of an heroic character and full of fighting, but there are also goblins which haunt the Imperial Palace, and wonderful poems which charm the rain from heaven.

Fairy Tales, edited by HARRY GOLDING (Ward, Lock, 3/6 net), is a book which will commend itself to young children by its large print and the numerous illustrations in colour by MARGARET W. TARRANT. The tales are, for the most part, old favourites, such as Cinderella, Jack the Giant Killer, and the Sleeping Beauty, with one or two less familiar as, for instance, the Willow Pattern Plate and Little Goody Two-Shoes.

Fairies from Flowerland (Duckworth, 3/6), by OLGA LINDBERG, is written in rather stiff language, but the tales are quite good. The coloured illustrations by E. A. WOOD are bright and well drawn.

Charles Bayne's 'Introduction' is a valuable addition to the selection of stories in **My Book of Best Fairy Tales** (Cassell, 6/). Here he explains the origin of the five collections of fairy tales best known in England, and indicates the divergent characteristics of five groups, Hans Andersen's, Grimm's, Perrault's collections, 'The Arabian Nights,' and Old English tales. HARRY ROUNTREE's illustrations are engagingly humorous, well drawn and coloured. The publishers, with an economy deserving praise in these hard times, have used the same illustrations in their 'Little Folks' Annual.

J. WALKER McSPADEN has written a biographical preface to a collection of **Fairy Tales of Eastern Europe** (McBride & Co., 3/6 net) found among the papers of the late JEREMIAH CURTIN. These stories were gathered by him during his travels by word of mouth from the peasants of the districts through which he passed. They are drawn from four sources—Slav, Magyar, Czech and Servian, and retain the odd phraseology of the original story-teller, although many of them are familiar in other forms.

Fairy Tales from Hans Christian Andersen (Harrap, 6/ net) contains twelve of his best tales, printed on good paper and well bound. DUGALD STEWART WALKER's illustrations are novel and well suited to the mystic quality of the stories. The coloured pictures are inclined to be smudgy, and the sense of form is lost in a bewildering mixture of colours, but the delicate tracery of his pen and ink drawings, especially the quaint use of dots and fine lines, is attractive.

History and Biography.

Messrs. Cassell have included STEVENSON's excellent story **The Black Arrow** in their "Empire Library for Boys" (3/6 each). There are four illustrations in colour by CYRUS CUNEO.

Boys and girls who like to read of hair-breadth escapes will have their fill of them in **Adventures of Missionary Explorers**, as recorded by R. M. A. IBBOTSON (Seeley & Service, 5/). The first part of the book describes work on Lake Tanganyika and the Congo, and shows how much men like Holman Bentley and George Grenfell have done for the welfare of the natives, and the risks they cheerfully faced to accomplish this. Equal devotion under the extremes of ice and snow was exhibited by S. K. Hutton among the Eskimos, and by Bishop Bompas in Athabasca. Griffith John in China and Pennell in Afghanistan are not overlooked; and a commendable feature is the breadth of view shown in the inclusion of accounts of Francis Xavier in Japan and the Jesuits in Paraguay.

The Army, by CAPT. A. H. ATTERIDGE, and **The Navy**, by P. A. HISLAM, are the latest additions to Messrs. Jack's well-known series "Shown to the Children" (2/6 net each). The children who master these books will know as much about our army and navy as many of their elders. Both volumes are thoroughly up-to-date, and have many excellent illustrations. Thus Capt. Atteridge's volume pictures a bomb-proof shelter, barbed-wire entanglements, an airship, and an anti-aircraft gun; while Mr. Hislam's work shows a Dreadnought cleared for action, the 13.5-in. guns of a battle-cruiser, a destroyer ready for rough weather, a submarine in cruising trim, and a seaplane resting on the water. The volume closes appropriately with a picture of the Victory flying Nelson's famous signal—as stirring a call to-day as it proved a hundred years ago.

The Romance of the Spanish Main, by NORMAN J. DAVIDSON (Seeley, Service, 5/), should satisfy the most ravenous of appetites for savage adventure. The historical part of the book is instructive as well as entertaining, especially where the author shows the evolution of the filibuster from a buccaneer or peaceful trader to the ruthless pirate who describes himself as a soldier of fortune. The lives and deeds of the great Elizabethan sailor-adventurers and several well-known pirates are graphically presented.

The King's Double, by E. E. COWPER (S.P.C.K., 2/6), deals with the adventures of Charles II. after the battle of Worcester. The story is of a girl who, taking advantage of her remarkable likeness to the king, draws away the Roundhead troopers in a wild chase across country, while he attempts to escape. Adventures abound and the interest is sustained to the end. The characters are lifelike, and that of Capt. Randolph Dickie is particularly well drawn.

Brief sketches of the wars of the world from the time of Abraham to the days of Oliver Cromwell are included in **Wars of the Olden Time**, by ALFRED H. MILES (Stanley Paul, 5/). It does not pretend to be a complete history of the period covered, but the material is drawn from authoritative histories and includes the wars of the Hebrews, Greeks and Romans, Saxons and English. The book contains some instructive illustrations.

Stories of gallant fights during the present war are included in ERIC WOOD'S **The Boy's Book of the Sea** (Cassell, 3/6). There is hardly a phase of adventurous life on the sea which is not touched on, from the glorious battle off Cape Trafalgar to the treacherous warfare upon merchantmen of the German submarines. The book, which has useful illustrations, should be alike attractive and informative.

A large portion of A. J. COSTAIN'S **Boy's Life of Lord Roberts** (Kelly, 2/) is devoted to an account of the Indian Mutiny and the famous march to Kandahar; there are also interesting chapters on the South African War, and Lord Roberts's advocacy of National Service. It is a concise and lucid record of a great soldier, and should make an excellent book for boys.

Sir Walter Scott, by AMY CRUSE, and Oliver Cromwell, by ESTELLE ROSS (Harrap, 1/6 net each), have been added to the "Heroes of All Time" series. The books combine simple biographies with a clear indication of the environment of the central figures and a general picture of the periods in which each of them lived. The life of Scott is the more interesting because he is a more lovable figure, and because Lockhart's 'Life' and Scott's own 'Journal' provide an unusual amount of intimate details. The author of 'Oliver Cromwell' treats King Charles and her hero with admirable impartiality.

In the third volume of **The War, 1914-15** (Jack, 1/6 net), ELIZABETH O'NEILL deals with the events from January 1, 1915, to Italy's declaration of war, and includes accounts of the battles in Flanders, Gallipoli, Russia, the Persian Gulf, and of the submarine blockade. The narrative is graphically written in a style suited to children, but occasionally a little casual in form. The illustrations and maps are useful.

The Lazar-House of Leros and The Seagulls (S.P.C.K., 1/ each), by J. M. NEALE, are tales of the struggles of Christians against adversity, and were first published in 1859 and 1860 respectively. They may still find a public, for Neale was earnest and vivid. Our only doubt is if his language was, and is, not too learned for young people.

In **The Indian Heroes** (Milford, 2/), C. A. KINCAID has followed the method adopted by Kingsley in 'The Heroes.' He has selected epic stories from the 'Mahabharata,' and presented them in a form suitable for Western readers. The tales are well written, and great care has obviously been taken in their compilation, but the book would have been improved by more attractive pictures.

In **Stories of Egyptian Gods and Heroes** (Harrap, 5/ net), F. H. BROOKSBANK tells at length the legend of Isis and her search for Osiris, but the greater part of the book is devoted to more historical matter, such as the building of the Pyramids and temples, and the reigns of the greater Egyptian rulers. It is a useful and well-presented book with illustrations of Egyptian design by EVELYN PAUL.

A stirring tale of the fight of Sedgemoor and the unhappy Monmouth is told by BOURNE COOKE in **The Black Box** (Blackie, 2/6). The hero fights for King James, but through the machinations of his life-long enemy is haled before Judge Jeffreys, and narrowly escapes the gallows. The book abounds in colour and exciting incident.

The story of the war from Neuve Chapelle to the great advance at Loos on September 25th is told in CAPT. BRERETON'S **Under French's Command** (Blackie, 3/6). His hero enlists at the age of 18, becomes dispatch rider, sergeant, and finally an officer in the Flying Corps. He encounters every sort of fortune of war, including the ingenious discomfiture of a notorious German spy. The author's popularity is well deserved.

The British Navy Book (Blackie, 3/6) contains the story of our fleet from the earliest times down to the exploits in the Dardanelles. The Admiralty order about pictures of ships has deprived the book of most of its illustrations.

Boys and Girls I have Known (S.P.C.K., 2/ net) is a little volume describing some of the young folks with whom the author, BISHOP OSBORNE, came in contact during his work in America and later in Capetown. The book is intended for young children, and its language is suitably simple. The native fable of the sick lion and the story of the Kafir boy who saved his master's child from death are, in our opinion, the two best.

In **Khaki for the King**, by ESCOTT LYNN (Chambers, 5/), reveals a follower of Henty. The author does not alternate history with adventure in those exact proportions which taught the youthful reader where he might skip and where he could read, but he certainly gives his heroes a full share of the highest glory. Escaping from Germany at the start of the war, they make their way to Liège, then join the British army in the Great Retreat, take part in the Battle of the Marne, and the first great attack on Ypres. They meet King Albert, General Leman, Sir John French, General Joffre, and render service of the utmost importance to all these and other high personages. They also meet the Kaiser; they had been captured and condemned to death, but he releases them with a parade of Imperial clemency. Needless to say, they do all sorts of wonderful deeds, and get lots of decorations, and survive all dangers. The book is thoroughly readable and should find favour with the audience for which it is destined.

The Forest of Arden (Harrap, 15/ net), "written and pictured" by GEORGE WHARTON EDWARDS, is a pleasant, if rather vague, description of certain aspects of the Ardennes: we say "certain" aspects, because the author avoids definiteness of plan and geographical detail; he prefers scenery in various moods, types of the towns and rural districts now destroyed or under oppression, and, above all, legends. His chief fault is preciosity, sometimes modern, sometimes archaic, but never very effective. The illustrations—mostly in pencil—are excellent and attractive.

In **The Book of the Thin Red Line**, by SIR HENRY NEWBOLT (Longmans, 5/ net), stories of six great soldiers in history are told as adventures. They range from the exploits of Robert Blakeney, ensign in the 28th Regiment of Foot at the age of 15, to the brilliant feats of "Stonewall Jackson." The chaplain's prayer at the unveiling of Jackson's monument in New Orleans emphasizes the greatness of the man: "When in Thine inscrutable decree it was ordained that the Confederacy should fail, it became necessary for Thee to remove Thy servant Stonewall Jackson." The book should appeal to boy hero-worshippers at this time of stress in our national life. There are many spirited illustrations in colour and line by STANLEY L. WOOD.

In **The War Gifts** (S.P.C.K., 2/) J. A. STANTON-BATTY tells the story of how two little boys learnt to help during the war. There are plenty of exciting incidents, and the whole is attractively written and illustrated.

Chaloner of the Bengal Cavalry, by LIEUT. PERCIVAL LANCASTER (Blackie, 2/6), is a story of the stirring days of the Indian Mutiny, telling how a young lieutenant and his companions, disguised as natives, set out to discover the plans of the mutineers in anticipation of the siege of Delhi. The illustrations are by CHARLES M. SHELDON.

Legend and Folk-Lore.

Hero Tales and Legends of the Rhine, by LEWIS SPENCE (Harrap, 10/6 net), contains a collection of stories arranged so as to illustrate a journey from the sea to the source of the river. An introductory chapter on the historical development of the folk-lore of the Rhine country has been added, and in many cases the origin of the legends has been explained. These are very varied, for the humble stories of dwarfs and gnomes are dealt with as well as the herd tales of Siegfried and Walther. They are well told, and the atmosphere of mystery which especially marks German folk-lore is excellently preserved. The pictures are rather weird, but are well suited to the legends they illustrate.

The sub-title of 'West African Folk-Lore Tales' explains the contents of **Where Animals Talk**, by ROBERT H. NASSAU (Duckworth, 5/ net). The assumption that animals talk is common to the folk-lore of nearly all peoples, but the quality of some of the tales in this collection is unusually primitive. The book is primarily intended for students of folk-lore, and to children, as to the original audiences, the tales need to be told with graphic details rather than read.

J. WALKER MCPADDEN'S attractive **Stories of Wagner's Operas** (Harrap, 7/6 net) are further commended by excellent type and binding, and judiciously selected illustrations for which FERD. LECKE and HERMANN HENDRICH are responsible. The author gives the stories as used by Wagner, not in the somewhat different form in which they have been known since the Middle Ages.

The growing popularity of mythological tales among juvenile readers is likely to be increased this Christmas by the addition of several thoughtfully arranged collections of myths and legends. Messrs. Blackie have added **Wonder Tales from the Greek and Roman Myths** (2/6), by GLADYS DAVIDSON, in their "Story and Legend Library." The stories of 'The Myths of the Flute and the Pandean Pipes' and of 'Damon and Pythias' are included among the better-known tales.

MRS. JOHN LANG (Jean Lang) has selected for her **Book of Myths** (Jack, 7/6), not only the Greek and Norse stories usual in such a collection, but such other tales as 'Deirdre and the Children of Lir'—a good precedent, as it will lead up the mind of the youthful reader to an interest in the admirable Irish mythology on which so much has been written of late years. She tells the stories well, but with a touch of that convention which so many "grown-ups" seem to think necessary for children. The colour illustrations, by HELEN STRATTON, are picturesque and sufficiently definite to be a useful aid to the text.

Messrs. Harrap have issued under the title of *The Golden Age of Myth and Legend* (6/ net) a revised and enlarged edition of Thomas Bulfinch's 'The Age of Fable,' which was published sixty years ago. Except for the addition of numerous verse extracts to the text there has been practically no alteration in the sections devoted to Greek and Roman mythology. The chapter on 'The Origin of Mythology' has been largely re-written by Mr. Lewis Spence, and the sections devoted to the religious beliefs of Egypt and the East and to Norse mythology have been considerably enlarged.

The author intended his work to combine the charm of a story-book with instruction in a branch of education which has an important bearing on an understanding of the best in English literature, and the publishers, both in their additions and in the choice of illustrations, have faithfully carried out his design.

SHOVONA DEVI, the niece of Sir Rabindranath Tagore, has published under the title of *The Orient Pearls* (Macmillan, 2/6 net) a collection of Indian folk-tales. They were told her by illiterate village people and by a blind man in her service, and have been set down in admirable English; but they would, we think, have gained by a more distinctively Eastern setting. The majority of them differ very little from Western fairy-tales. Some illustrations would have been an attractive addition.

In *Four-and-Twenty Blackbirds* (Duckworth, 2/6 net), EDWARD THOMAS provides short legends explaining the origin of twenty-four phrases in common use. One of the best is the story of King David Haggis of Scotland, who was so vain that he would not let any one see him without his crown except his cat, whence arose the saying: "A cat may look at a king." All the tales are fanciful and most of them humorous.

NEVILL FORBES is responsible for the translation of *Still More Russian Picture Tales*, by VALERY CARRICK (Oxford, Blackwell, 2/6 net). Bears and wolves figure very largely in Russian fairy-tales, but it is soothing to learn that the wolves are great cowards. The story of the 'Kids and the Wolf' is practically identical with Grimm's 'Wolf and the Seven Little Goats,' and 'The Sparrow and the Blade of Grass' follows the familiar method of our own tale of 'The Crooked Sixpence.' The impressionistic drawings are very lively, but suggest a child's impatience in their lack of finish.

For Girls.

There are plenty of interesting incidents to lighten the rather ultra-good character of LUCY M. PARKER's *Plain Deb* (S.P.C.K., 2/). The story of two motherless little girls who grew up in the household of a dishonest uncle and achieved happiness and prosperity through their own sterling qualities is agreeably written.

A school story with an interesting and skilfully handled plot will be found in *The Grand Duchess Benediceta*, by A. G. BURNS (Longmans, 3/6 net). The children talk naturally, with the usual admixture of school slang. The story concerns an elaborate practical joke played on an unpopular nun and the head girl of a convent school. The studies of school life of the sort are good, and include amusing and kindly pictures of teachers and pupils. T. BAINES's illustrations are lively in design, but rather vague in drawing.

Messrs. Chambers have published three new books for schoolgirls by L. T. MEADE. *Jill the Irresistible* (3/6) is full of exciting adventures, largely engineered by the lively little Irish girl who gives the story its name. *The Daughter of a Soldier* (5/) describes an Irish girl who is treated very unkindly by an overbearing stepmother and her two daughters. *The Darling of the School* (2/6) is the story of a little Anglo-Indian girl who was sent as a baby to a big boarding-school and passed through many adventures between the ages of 6 and 18. L. T. Meade's stories do not lack excitement and a good moral, but she made her characters speak in a most unnatural manner, and the relations between children and mistresses, as she describes them, would be subversive of discipline.

At School with the Roundheads, by ELSIE OXENHAM (Chambers, 3/6), is an amusing story of the adventures of three girls, whom unforeseen circumstances make temporary inmates of a boys' school.

That the war has made a certain difference in girls' schools is demonstrated in MAY BALDWIN's *Phyllis McPhilemy* (Chambers, 3/6). A sign of the times is seen in the knitting of scarves and feeding of refugees which take up much of the girls' leisure. Phyllis is an irresistible pickle who is led into scrapes through thoughtlessness and impulsive generosity, but a reminder of the necessity for self-discipline in war-time always steadies her.

The Golden Lattice, edited by H. B. ELLIOTT (Jarrold & Sons, 5/), is a volume of short tales intended for girls in their teens. In the preface the editor mentions the difficulty she has had in selecting stories which avoid on the one hand the over-sentimental, and on the other the over-romantic. There is plenty of both qualities in these tales, most of which include the inevitable "love interest." E. NESBIT contributes a story with a refreshingly humorous twist in it; and some excellent little episodes are those by MRS. COULSON KERNAHAN, E. EVERETT-GREEN, and MRS. BAILLIE-REYNOLDS. A writer deservedly popular with girls on account of her natural characters and racy dialogue is MRS. GEORGE DE HORNE VAIZEY, who contributes a little play suitable for a Christmas gathering. The book is issued in aid of the Red Cross Fund.

We incline to believe that NETTA SYRETT has as yet accomplished nothing better than *The Victorians* (Fisher Unwin, 6/), a chronicle of a schoolgirl's career in the middle eighties. It is informed with a wider toleration, a more comprehensive—and more humorous—sympathy, than we have hitherto noticed in her work; the narrative interest is admirably sustained, and the characters, especially the heroine, well drawn. The author's presentation of that transition period when marks and examinations were all-important, and games had scarcely been introduced, is doubtless in the main correct; yet we certainly believed that, in the particular school we must suppose her to be describing, gymnastics at least (in proper costume) were, even at that date, a daily institution, and visits to the swimming-bath of frequent occurrence. Her portrait of that school's headmistress will, we surmise, invite much criticism from those competent to judge; but few will deny that she has caught certain salient points in the original. The study of a London intellectual set, with all its preoccupations, social, literary, and artistic, is almost pure delight.

In *The Moulding of Marjorie* (S.P.C.K., 1/6), MARY BRADFORD WHITING tells the story of an ambitious girl who aspires to be a social reformer. It is a clever study of the mistakes which a hard and self-confident girl can make, and of the only means which are likely to bring her to a sense of her own shortcomings, and eventually to happiness.

In *For the Sake of the School* (Blackie, 2/6) ANGELA BRAZIL describes the development of a gawky girl from the backwoods of New Zealand in a school in Wales.

Adventure.

In Ian Hardy, Senior Midshipman, by COMMANDER E. HAMILTON CURREY (Seeley, Service, 5/), the hero's name will be familiar to many readers, for this is the third volume of the series relating episodes in his career, a fourth being promised in the autumn of 1916. The author has been careful, however, to make each volume complete in itself, so that the youthful reader may, as the heading of the newspaper serial suggests, "begin now," yet receive a clear idea of the hero and his friend Tom Trefusis. Both boys are senior middies on board the *Flora*, a frigate of the early part of the nineteenth century, and their pranks and adventures constitute a stirring tale. The chief incident concerns a punitive expedition up a South American river.

It is difficult to put down unfinished *The Mystery of Castle Veor*, by E. E. COWPER (S.P.C.K., 2/). The characters will be old friends to those who have read 'The Island of Rushes,' by the same author. The new story is an enthralling tale of the spies in our midst. The atmosphere of mystery is created from the very beginning when the suspicious-looking "Mademoiselle" faints at the sight of the surly gate-keeper of the castle. But, although one guesses that they are Germans who flash signals to watching submarines at night, the steps taken for their unmasking by a quick-witted girl and an original and observant baby will be followed by young people with great interest.

The Dardanelles expedition will provide many thrilling and true stories in time to come, but even now it is a happy hunting ground for the practised adventure-book writer. PERCY WESTERMAN's *The Fight for Constantinople* (Blackie, 2/6) is an exciting story of the Gallipoli Peninsula. The hero is appointed to an obsolescent warship and leaves Portsmouth Harbour under sealed orders. The adventures lose nothing in thrills from being outside the borders of possibility.

CAPT. BRERETON's *At Grips with the Turk* (same publishers, 5/) has the appearance of being written from "composite" tales of actual deeds of heroism. There is nothing inherently impossible in his rattling tale of the adventures of Mr. Midshipman Smallweed among Arabs, Turks, spies, and varied perils by land and water, and Capt. Brereton rescues his hero from his difficulties without imperilling any of His Majesty's ships.

The scene in *The Mystery of the Islands*, by MRS. E. G. MULLIKEN (Wells Gardner, 2/6), is laid in the Channel Islands. The writer describes the perilous adventures of several boys and girls on sea and land, especially among the caves of the "Isle of Mercury." The plot is mainly concerned with one Colin Macnaughton, and his methods of counteracting the activities of spies in the service of the German prince who has rented one of the smaller islands, ostensibly as a place of residence, but in reality as a depot for submarines.

"There are few campaigns that, either in point of the immense scale upon which it was undertaken, the completeness of its failure, or the enormous loss of life entailed, appeal to the imagination in so great a degree as that of Napoleon against Russia," said HENTY in the Preface to his **Through Russian Snows**, of which a new edition is published by Messrs. Blackie (3/6). The story has a particular interest to-day and should be eagerly absorbed by boys. Henty's book is based upon trustworthy sources, and has an historical value which cannot be claimed for CAPT. BRERETON'S **With Our Russian Allies** (Blackie, 6/). The book about the present campaign, however, has a personal interest, and there is an individual note in the scouting affrays of the Cossacks which make exciting reading. Both books are provided with useful maps for reference.

Tangled Trails, by C. F. ARGYLL-SAXBY, Vol. XIX. of the well-known "Florin" series (Wells Gardner), is an exciting tale of perils by sea and adventures on land. Western Canada is the chief scene of the story, in which Sioux Indians, a gold-seam, and a treacherous rancher play important parts.

Thrills of an up-to-date sort are abundantly provided by **The Invisible War-Plane** (Blackie, 3/6), by CLAUDE GRAHAM-WHITE and HARRY HARPER. The book is non-technical and purely fictitious, and the incidents, surprising as they are, may be eclipsed by actual events, but the method in which raiding Zeppelins are trapped is ingenious.

Few of the perils to be met with on the seas and among savages have escaped notice in PERCY WESTERMAN'S **The Nameless Island** (Pearson, 2/6 net). Stories of the 'Robinson Crusoe' type are perennial favourites among boys, and when they are written with the spirit and mastery of technical detail shown here, they should prove irresistible.

Verse.

Songs and Sonnets from SHAKESPEARE are issued in attractive guise by Messrs. Constable (1/ net each). The Old English style of lettering is used in good black print, and the initials and borders are delicately illuminated by EDITH A. IBBS.

Messrs. Wells Gardner have added **Robert Herrick** to their "Children's Poets" series (1/ net each). Most of Herrick's lyrics are included in the book and selected poems from the works of his contemporaries. CHARLES ROBINSON has provided some illustrations which should please children.

Morals for the Young, by MARCUS (Lane, 2/ net), is a collection of rather obvious, but quite amusing, nonsense and rhyme. W. J. Locke's preface reveals the author, and his grown-up admirers will enjoy the book. But the verses are not suitable for children, in spite of MR. GEORGE MORROW'S humorous and instructive illustrations. They introduce elements of amusement which have no place in the nursery.

The Book of English Poetry, chosen and edited by GEORGE BEAUMONT, and published by Messrs. Jack at 3/6, is well worth its price. Beginning with John Barbour and Chaucer, it gives us generous selections through the succeeding centuries right up to the present day. Mr. Beaumont shows taste and discrimination, and his book sets a good example for the production (if ever that shall come) of a Corpus of British poets.

Science.

In **The Stars and their Mysteries** (Seeley & Service, 3/6), C. R. GIBSON takes his juvenile friends on a trip to the moon, and then to the planets, and explains in a number of easy talks the principal points connected with the heavenly bodies. A pleasant feature is that he gets the boys and girls to state their ideas about meteorites, the tides, eclipses, and the law of gravitation, and then shows how far they are right and in what respects wrong. He has the knack of making his explanations both clear and interesting, and supplements them by various diagrams and illustrations.

RALPH SIMMONDS'S All About Aircraft (Cassell, 6/) was first published in 1911 under the title of 'All About Airships,' but it has since been revised and enlarged in order to include a review of the latest developments. The subject is highly popular with the youth of the nation, who should be delighted to have this exposition of it.

Nature's Wonderland, by W. PERCIVAL WESTELL (Pilgrim Press, 2/6 net) is written for parents and teachers, and should prove useful in preparing "Nature Talks." The book is designed in the form of a calendar, three chapters being given to each month, and deals with different aspects of plant and animal life. There are some very good photographic illustrations.

Crumbs of natural history are served up in an alluring fashion in **Tell-Me-Why Stories About Animals** (Harrap, 3/6 net), by C. H. CLAUDY. There is a foundation of sober truth upon which a fanciful structure is raised by a wise story-teller who anticipates the eager questions which spring to little lips. MR. THOMAS WRENN'S illustrations are sometimes a little startling, but full of interest.

Messrs. Harrap have issued a very attractive book for children, **The Hundred Best Animals**, by LILIAN GASK (7s. 6d. net). Written in the form of a story about a boy and girl who befriend a big-game sportsman invalided for life, it gives much pleasant information on the characteristics and habits of animals, arranged under their family groups, and is interspersed with stories of sport and adventure. The illustrations, reproduced from photographs by Mr. Aug. F. T. Vogt, are unusually good.

For the Nursery.

The cumulative variety of nursery rhyme has always been a particular favourite with little people. MR. FRANK ADAMS'S vigorous and amusing illustrations will add fresh enjoyment to the perusal of the story of **The House that Jack Built** (Blackie, 2/).

No. 3 of Messrs. Warne's series of **The Old Fairy Tales** (2/6 net each) contains the stories of 'Valentine and Orson' and 'Jack the Giant Killer.' Both the stories give scope for H. M. BROCK'S skill in the grotesque, but while his pictures will doubtless please some children, they may be rather alarming for others.

Children's Stories from the Poets (Tuck, 3/6 net) are selected and told in simple prose by DOROTHY BELGRAVE and HILDA HART. There is a specimen poem from each great period of English literature, beginning with 'The Ballad of Havelok the Dane' (twelfth century), and ending with Christina Rossetti's 'Goblin Market.' FRANK ADAMS has provided some brilliantly-coloured illustrations.

ISABEL PEACOCKE'S **My Friend Phil** (Ward & Lock, 3/6) is a delightfully natural little boy of six who falls into various scrapes and meets with misfortunes not uncommon among small children. The story opens entertainingly in a dentist's waiting-room, in which all the characters become acquainted with one another, and two of them fall in love. The sagacious Phil manages his own small undertakings with the same skill with which he directs the affairs of his grown-up friends and the course of true love which threatens to run far from smoothly. MARGARET TARRANT'S dainty illustrations add greatly to the charm of the book.

HONOR APPLETON'S illustrations are the more attractive part of **Josephine and Her Dolls** (Blackie, 3/6 net), although MRS. CRADOCK'S little story is very natural. The pictures are dainty and so spirited that the text is almost superfluous.

An entrancing book for children is **The Mary Frances Housekeeper**, by JANE EAYRE FRYER (Harrap, 6/ net), a companion volume to the 'Mary Frances Cook Book' and 'The Mary Frances Sewing Book.' Most little girls are enthusiastic about house-keeping on a miniature scale, and the adventures of the doll family will show the way to a useful and methodical manner of "playing house." Another youthful passion is for "scissor-snipping," which can be practised without involving the destruction of the book. The dolls and silhouettes are the work of JULIA GREENE, and the frontispiece and furniture are designed by MR. ALBERT C. MOWITZ.

Those Mysterious Children, by DOROTHY RUSSELL (Blackie, 3/6), is a tale of two families living in the same London square, and of their adventures at the seaside. There are pretty coloured illustrations by HONOR C. APPLETON.

Little Mother Goose and The Gingerbread Man are model books for the nursery. Published at 1/ each (Harrap) and furnished with graceful illustrations by WILLY POGANY, whose work in many ways recalls that charming illustrator for children, Kate Greenaway, they are bound to attract even quite young people. 'Little Mother Goose' includes most of the better-known nursery rhymes, though the second verse of 'The Queen of Hearts' should not have been omitted. 'The Gingerbread Man' is written by LEONARD FABLE, whose rhymes combine simplicity with reasonable freedom from that somewhat succulent brand of humour which many writers think it necessary to assume for the youthful reader.

The adventures of a truant bunny provide the material for a pretty little story entitled **Flippity the Runaway** (Blackie, 1/6), by ANGUSINE MACGREGOR, who is also responsible for the pleasing illustrations.

The Foster Mother, published as a supplement to the Christmas number of *The Queen*, is a brightly-coloured picture mounted on linen which should be a pleasant addition to nursery decoration.

Small children to whom pictures are more important than the accompanying story will enjoy the antics and mishaps of **Bubble and Squeak**, by HARRY GOLDING. The illustrations in the book by THOMAS MAYBANK should tickle a child's sense of humour. **The Animal A.B.C.** booklet by the same author is of a slightly more instructive type, the sketches in this case being the work of MARGARET W. TARRANT. Each little book costs 1/ net and is published by Messrs. Ward & Lock.

CARTON MOOREPARK'S illustrations to ALICE TALWIN MORRIS'S *Old Friends and New Fables* (Blackie, 5/ net) are of the kind that make a special appeal to children. They are simple in outline and coloured with a rather crude wash in two or three elementary colours, so that they are easily copied. The stories illustrate such popular sayings as "It takes two to make a quarrel."

Old Friends.

C. S. EVANS in his prose version of ten stories from William Morris's *Earthly Paradise* (Arnold, 6/) has succeeded very well in retaining the imagery of the original without overloading his text with high-flown phrases. The stories are mostly well-known in other versions. There are numerous black and white illustrations.

The Story of the Golden Fleece (Blackie, 1/) belongs to a series of "Stories Old and New" specially prepared for children. The book is adapted from 'The Heroes' of Kingsley by M. W. JENNINGS, and includes the stories of Theseus and Perseus. There are four agreeably coloured illustrations.

HEATH ROBINSON has been most generous with regard to both quantity and variety in his illustrations for KINGSLEY'S *Water Babies* (Constable, 6/ net). The full-page coloured illustrations are decorative and charming, and the black and white drawings delicately imaginative, while the thumbnail sketches which adorn most pages show the artist's humour.

Mary's Meadow and Other Stories has been added to the volumes of MRS. EWING'S stories already published by Messrs. Bell in their "Queen's Treasures" series (2/6 net each). M. V. WHEELHOUSE'S illustrations, being dainty and quaintly old-fashioned, are well suited to the text of the author, one of the few who wrote about children always with ease and charm.

Children's Stories from Scott, by DORIS ASHLEY (Raphael Tuck, 3/6 net), include the tales of 'Ivanhoe,' 'Kenilworth,' 'The Talisman,' 'The Lady of the Lake,' and others. We doubt, as we have said before, whether simplified forms of classical plays or stories do not spoil children's taste for the originals in later years. The author has an obvious affection for her subject and writes in clear and simple fashion. The illustrations are the work of HAROLD EARN-SHAW.

The Three Bears (Wells Gardner, 1/ net) contains a selection of wonder tales of beasts taken from Grimm, Andersen, and other sources, and edited by HARVEY DARTON. There are six illustrations, five of which are devoted to studies of very intelligent-looking mice.

Art and Illustrated Books.

The Art Annual for 1915 (Virtue, 2/6 net) is devoted to the work of HENRY WOODS, R.A. and edited by MR. JAMES GREIG; the result is, naturally, Venice in its different aspects and types. In so far as it familiarizes the reader with the work of yet one more Academician the Annual has its use; but this particular issue does not, from the nature of its subject, go far beyond the limit reached by the popular magazines. Mr. Woods, in fact, is a purveyor of the expected, supplying his public with just those scenes which will help them to realize Venice without actually going there. The illustrations which are not in colour give a good idea of the architecture and general aspect of Venice.

A Book of the Childhood of Christ (Lee Warner, 2/6 net) contains reproductions of pictures by the old masters, representing incidents in His early life. There is an introduction, and an explanatory preface is added to each of the pictures, which include Botticelli's 'Nativity' and Bernardino Luini's 'Christ Among the Doctors.' The book represents an excellent idea carried out with the skill we expect from the publisher.

The latest volume of *Great Pictures by Great Painters* (Cassell, 12/ net) has much merit. Certain pictures are included which might well have been omitted, but these are few in number. The general average is high, and there are three or four admirable selections, such as Fragonard's 'Fair-Haired Child,' and Van Dyck's 'William, Prince of Orange, and the Princess Mary Stuart.' Collections such as this have to please many tastes, we suppose; and probably discriminating readers will decide for themselves what pictures justify the claim of greatness for their painters. MR. ARTHUR FISH has written useful descriptive notes.

Rabbi Ben Ezra and Other Poems, as illustrated by BERNARD PARTRIDGE (Hodder & Stoughton, 5/ net), can hardly be called an impressive production. The colouring is not unattractive, but the design and composition as a whole are too conventional and pretty. The artist has his merits as a cartoonist when he finds a suitable theme, also as an illustrator of light literature, but in the present case he has, while aiming at idealism, lapsed into sentimentality.

Messrs. Duckworth have issued an attractive edition of the *Songs and Sonnets of Shakespeare* at 7/6 net, illustrated and decorated by CHARLES ROBINSON. The full-page illustrations are in colour, and follow, to some extent, the methods popularized by Arthur Rackham, but with more boldness and less effusion of detail. The head-letters and vignettes are more effective, and the cover is well designed. The frontispiece, however, mars the general effect, and suffers thereby all the more from the process of reproduction.

There are some tuneful little rhymes by R. H. ELKIN in *Little People* (Augener, 3/6), but the chief attraction lies in H. WILLEBEEK LE MAIR'S illustrations. They combine elaborately decorative effect with naturalness of outline and delicacy of colour. It is a pleasure to handle the smooth, thick paper which has been used.

An Artist in the Riviera (Hutchinson, 15/) is the work, in a new sphere, of WALTER TYNDAL, well known hitherto for his descriptions and illustrations of Egypt. He takes Genoa as his starting-point and works his way along the Riviera Coast to Nice. It is an excellent plan as it gives him the occasion to bring before his readers a number of extremely interesting and picturesque places of which, we imagine, the average visitor to the Riviera knows little or nothing. The book shows a pleasant and facile turn for description, and its theme offers the author far better scope than the tourist-worn track from Cairo to the Cataract. He shows good judgment in the selection of scenes for illustration, and taste in his composition. The line and colouring are clear and effective as a rule, especially where detail is emphasized, and some of the illustrations are well above the average—for example, that of Sta. Margherita in winter, where the curious effect of the snow is rendered with admirable balance.

EDMUND DULAC has produced, single-handed, a *Picture Book for the French Red Cross*, published by Hodder & Stoughton for *The Daily Telegraph* at the moderate price of 3/. He has collected and "edited" various songs and stories—these last from 'The Arabian Nights' and similar sources—and has illustrated them according to his own fancy. The result is a most attractive volume, more varied in interest than one would expect. We usually associate M. Dulac with the style of delicate illustration seen in old Persian books or manuscripts known to those who frequent the wealthy dealers of the Cairo bazaars. In this vein he illustrates effectively the stories that call for such treatment. But the four songs from the French give him the opportunity for bolder and, in a sense, more modern work, in which he grasps successfully the spirit of the text. The book certainly deserves to bring a useful contribution to the French Red Cross in the interests of which it has been produced.

JESSIE KING, in illustrating WILDE'S *House of Pomegranates* (Methuen, 12/6 net), has largely pinned her faith to the eccentric as a means of elucidating the text. The unfortunate consequence is that her figures are for the most part weak and casual in feature and outline, and her colouring washy and vague. In detail, however—flowers, fantastic buildings, and the like—she is more successful, because she is more accurate and decisive.

Two picture story-books for little people by MAY BYRON, with illustrations by MR. ERNEST ARIS, are published in "The Twinkletons Series" (Cassell, 1/ net each). *Bunnyfluffkins* set out for a party and met with adventures by the way, while *Little Bunny Gulliver* went exploring to the country of the Mouseykins and fell in love with the youngest princess. The print is large and the pictures very satisfying.

The Zoo: a Sketch-Book, by A. W. PETERS (Black, 1/ net), contains well-printed reproductions of careful pencil drawings of rather photographic conceptions. The artist has not a strong feeling for form, but shows a nice tactile sense. The best of his subjects are those, like the buffaloes, the rhinoceroses or the monkeys, which give abundant opportunity for delicate surface description but in which it is not supremely difficult, as is sometimes the case with the great cats, to discern the anatomy beneath that surface. This difficulty is most noticeable when the artist has to foreshorten his beasts or place one behind the other—when, in fact, surfaces escape him and he is left to deal with space, of which he hardly appears to have thought.

Annals.

For many years the name of Raphael Tuck has been famous for *Christmas and New Year Cards and Calendars*. The qualities which have contributed to this unrivalled popularity are again demonstrated in the productions which the firm are issuing this year. In the varied assortment which we have received the shadow of the war is naturally reflected in the words which express the sender's greeting, but, alike in the Royal cards, which are, as usual, opulent in colouring and well reproduced, and in the less expensive ones, there is abundant evidence of the taste of this firm.

Blackie's Children's Annual (3/6) provides a feast of good things. We notice a whimsical story by Ian Hay, good tales by Mrs. George Wemyss and Dorothy King, and innumerable illustrations.

Cassell's Children's Annual for 1915 (3/6) should attract young children. It has many pretty ideas, especially in the illustrations; for instance, the picture entitled 'Robins having Their Breasts Brightened for the Winter' corresponds with the verse for recitation: 'Red Waistcoats Restored.' 'Mr. Pelican's Christmas Shopping' and the 'Elfin Picture Palace' are clever pictures, well suited for the youthful fancy.

The British Girl's Annual, 1915 (Cassell, 5/) is full of suitable tales of school life, not to mention German spies. 'Philippa of England' tells how an English girl at school in Germany found her way back to her native land, the troubles she had to undergo and the brave way in which she faced brutal soldiers. 'Her Brother's Honour' shows another English girl keeping her head through difficulties with five hundred bullocks. The illustrations in colour and in black and white have already pleased a youthful critic.

The thirty-sixth annual volume of **Young England** (Pilgrim Press) is quite up to its usual standard and full of articles and stories. There are two exciting serials, 'The Mysterious Jewel,' by K. M. Eady; and a school-story, 'The Big House in the Wood,' by F. L. Morgan.

Although a good deal of space is devoted to subjects closely or distantly related to Imperial affairs in this year's **Chatterbox** (Wells Gardner, 3/), stories and puzzles are not neglected. Even more attention is paid to the war and the countries affected in **Chatterbox News-Box** (Wells Gardner, 1/), which promises to establish itself as a favourite.

Thrilling stories of the present war are the special feature of this year's volume of the **British Boy's Annual** (Cassell, 5/). There are tales of land battles and adventures by sea, of mine and submarine, and of aeroplanes and Zeppelins. There is a specially interesting article entitled 'The Air Raiders,' by Claude Grahame-White and Harry Harper.

Messrs. Cassell have included something to suit all youthful tastes in their Christmas volume of **Little Folks** (3/6). We notice a good school story, 'Pippa at the Priory,' by Ethel Talbot; an animal story, 'Shasta of the Wolves,' which recalls the adventures of Mowgli; fairy-tales; verse; and innumerable illustrations.

This year's **Bo-Peep** (Cassell, 2/6) has some delectable outline pictures which can be satisfactorily filled in by the paint brushes of small readers. They will find fairy-tales, stories about "real" children, and a picture at every possible opportunity.

The annual volume of **The Prize** (Wells Gardner, 1/6) is so rich in variety that every child should find something of special interest in it. The illustrations are plentiful and good. The same may be said of **Sunday** (3/), published by the same firm. There are some particularly good reproductions of famous pictures of scriptural subjects.

This year's volume of **The Scout** (Pearson, 6/6 net) is filled with articles and stories designed to foster the patriotism of England's future defenders. Besides accounts of 'The Bravest Deeds of the War,' there are numerous articles on various aspects of the army and navy, and plenty of fiction, including a serial entitled 'Dreadnoughts of the Dogger,' by Robert Leighton.

General.

PHOEBE GRAY's **Little Sir Galahad** (Stanley Paul, 6/) is a pleasantly sentimental story with a moral. The moral is "Abstain from alcohol," and the serious part of the book deals with the anti-liquor campaign in one of the American States. The greater part of it, however, is devoted to some charming children who belong to the "Galahad League" and are pledged to "protect the weak against the strong." The story should be appreciated by admirers of the type of life revealed in 'Mrs. Wiggs of the Cabbage Patch.'

The Golden Scarecrow, by HUGH WALPOLE (Cassell, 6/), deals with various aspects of child life in a series of character studies. The central idea is that all children are attended into the world by St. Christopher, the children's saint, who watches over them until they reach the stage when they can face life without him. Even then he is always at hand in the hour of need. The author is a writer of distinction and shows a thorough understanding of children. The book can be enjoyed by "grown-ups" as well, for besides the stories of the different children's lives there is an underlying current of serious interest for those who "have not determined how they stand with the past."

The Land of my Fathers (Hodder & Stoughton, 2/6 net) follows the method adopted in 'King Albert's Gift Book,' which was a success of last Christmas. There are excerpts from the writings of Welsh authors, living and dead, illustrations by Welsh artists, and a few pieces concerning Welsh heroes or Welsh scenery by English authors. Among these we notice Peacock's delightful 'War Song of Dinas Vawr,' in which the matter-of-fact humour reminds one of certain official communiqués. Two well-known Welsh songs, with music, are included, 'The March of the Men of Harlech' and the one which gives the title to the volume. The profits resulting from the sale are to be devoted to the National Fund for Welsh Troops, and should be well worth gathering.

A book of familiar nursery songs, rhymes and games, with traditional tunes harmonized by MR. ALFRED MOFFAT, is published by Messrs. Augener under the title of **What the Children Sing** (2/6 net). A great many of the tunes make excellent dance music, and they are all adapted to little fingers and within the compass of small voices.

To the series "Les Livres Roses" (Librairie Larousse, Paris, 10 centimes each) the editors have added a number of volumes dealing with the war. Most of them, naturally, are about France and her armies, but there is a place for all the Allies. No. 152, **Les Villes Françaises Héroïques**, recounts incidents of civilian heroism in the ravaged towns of France. It seems a pity to dwell upon the hatred of the invader and brutal details of his barbarity in a book for children, although the opposite side of the picture is shown in No. 153, **Traits Héroïques de l'Armée Française**. No. 155, **Nos Amis les Anglais**, tells of brave deeds of English officers and soldiers, including a boy scout; and No. 163, **Les Serbes Héroïques**, pays tribute to the wonderful courage of the Serbians. All the volumes are illustrated.

JULIA M. GRIER's **Two Stories for Children** (St. Catherine Press, 6d. net) are published in aid of the Ambulance and Sand Bag Funds. They are pleasing little tales with a moral.

There is much to delight an imaginative child in the **QUEEN of ROUMANIA's** new tale, **The Dreamer of Dreams** (Hodder & Stoughton, 6/ net). A king's favourite, who is also the court painter, sets out on a pilgrimage in search of a face he saw in a dream, and encounters a strange mixture of ghostly and material terrors. The story is an allegory rather than a fairy tale, and EDMUND DULAC's decorative illustrations are admirable in keeping with it.

The small maiden who takes her responsibilities towards her miniature family seriously will find **The Little Girl's Knitting and Crochet Book**, by FLORA KLICKMANN (R.T.S., 1/ net), very much to her taste. The beginnings of both crochet and knitting are clearly and simply explained and illustrated, and patterns for tiny garments graded according to the child's advance in her craft. The volume is one calculated to give a little girl real pleasure in the accomplishment of work for which she has often a natural aptitude.

Parents who like to stimulate the creative side of a child's nature, even during play-hours, cannot do better than invest in a copy of **The Jolly Book of Boxcraft**, by PATTEN BEARD (Harrap, 3/6 net). This delightful guide shows, by means of diagrams, photographs, and a few written directions, how to manufacture a whole doll's town by the use of simple and inexpensive materials. Private houses, railway stations, hotels, lodging-houses, a church, a school, shops, theatres, and farm-dwellings are but a sample of what may be made from pasteboard boxes. The illustrations are particularly attractive, and the author's hints and suggestions as to furnishing very illuminating. The book should appeal to boys quite as much as to girls, since bridges, forts, wigwags, and circuses are all required for the happiness of the doll community.

ADELAIDE L. J. GOSSET has arranged a delightful anthology of lullabies under the title **Lullabies of the Four Nations** (De la More Press, 7/6 net). They are arranged in groups under such headings as 'Of Hope and Joyousness,' 'Of the Winds and the Sea,' 'Of Birds,' 'Of Bogies,' and 'Of Fairies.' Songs of England come first, followed by those of Wales, the Isle of Man, Ireland, and Scotland. Many are translations from the Welsh, Manx, Scots and Irish Gaelic, and have not hitherto been published. The book is attractively bound and printed.

The Outlaw of the Shell, by JOHN FINEMORE (Chambers, 3/6), is a good school story, including racy descriptions of school sports. The hero, having been disappointed in his endeavour to get into the Navy, disdains to take any interest either in work or games at the school to which he is sent, until there arises a sporting Captain of the House, who fires his adherents with zeal. Under his guidance and training the former "outlaw" becomes a fine sprinter at football, and earns great glory for himself and the school. Nor is football the only sphere in which the hero excels. Boat-racing, cricket, boxing, and lessons to teach bullies their places all come in due season.

Leading Strings (Wells Gardner, 1/6) should be popular in nursery circles on account of its large print and illustrations. It is questionable which are the more satisfactory of these last—those already painted or those suggestively parti-coloured.

A TERRIBLE REVENGE.*

In the town of Glukhov the people gathered round an old blind minstrel, and for more than an hour he played on his harp, and sang the most wonderful songs that they had ever listened to. At first he sang about the former glories of Cossackdom and the hetmans Sagaidatchmy and Kmelnitsky. Times were then very different, and the Cossacks' name was held in honour. They had their enemies under foot, and no one dared to laugh at them. While the old man sang his many songs his eyes flashed as though they could see, his fingers flew over the keys like flies, and the strings seemed to play of their own accord. As they listened to his ballads the old folk bowed their heads, and the young people could not take their eyes off the old man; but not a whisper was heard among them.

"Stop!" said the minstrel, "I will sing to you a story of long ago"; and the crowd pressed in still closer while the old man sang.

In the time of Stepan, Prince of Sedmi-gradia, there lived two Cossacks, Ivan and Petro, and they lived together as brothers.

"Look, Ivan, all that you get we will share. If one of us is cheerful, then the other shall be cheerful, too. If one is sorrowful, then the other shall be sorrowful, too. If one seize any spoil, the spoil shall be halved; and if either fall into captivity, the other must sell all that he has to ransom him, or himself share his prison."

So it was; all that those Cossacks got they shared equally. Whatever they drove off, cattle or horses, was divided fairly.

Now King Stepan fought with the Turks, and for three weeks he could make no progress, for the Turks had a Pasha so mighty that with only ten janissaries he could cut down a whole regiment. So King Stepan declared that, if any one were found courageous enough to bring that Pasha to him, living or dead, he would give him as much pay as he gave the whole army. "Let us go, brother," said Ivan to Petro; "we will capture the Pasha." The Cossacks parted, and went by different roads.

Whether Petro caught him or not I do not know, but it was Ivan who dragged the Pasha with a rope round his neck into the presence of the King. "Here is a valiant youth, indeed," said the King, and ordered that he should be given as much pay as the whole army received, and that he should choose lands wherever he wished, and as much cattle as his heart desired.

On the same day that Ivan received the King's reward, he shared it all equally between himself and Petro, so that Petro received a half of the King's reward; nevertheless, he could not bear to think that Ivan had received such great honour, and jealousy lay deep in his heart.

Both knights rode on towards the lands beyond the Carpathians that the King had granted them, and Ivan's little son rode with him, bound on his father's back. Darkness came down, but still they rode on. The infant fell asleep, and Ivan himself began to doze. It was no time to doze, for the road through the mountains was very steep and dangerous; but the Cossack's horse was one that could always find the road, and never slipped or stumbled.

Among the mountains there is an abyss whose bottom no man has yet seen, for it is as deep as the heavens are high. Along the edge of this precipice there runs a road, where two may ride side by side, but not three. The horse with the sleeping Cossack began to pick its way along carefully. Petro, riding beside Ivan, shook like an

aspen, and his breath came short for joy. He looked round; then turned, and suddenly pushed his brother over the edge. Cossack, horse, and infant fell into the abyss. The Cossack, however, caught hold of a branch, and only the horse fell to the bottom. He began to crawl up with his son on his shoulders, and, after he had climbed a little distance, he raised his eyes and saw Petro making ready to thrust him back with his lance. "O, my God! it were better never to raise my eyes again than to see my own brother thrust me back with his lance. O, my brother! if it is so written in the book of fate, kill me, but what has this innocent child done to deserve such a cruel death?" Petro only laughed, and pushed him down.

Then Petro collected all the riches, and began to live like a Pasha. There never were such droves of horses as he had, nor such flocks of sheep and rams in the country.

At last Petro died, and God summoned the souls of both brothers, Ivan and Petro, to judgment. "A great sinner is this man," said God. "I will not choose a punishment for him; choose thou, Ivan, his punishment."

For a long time Ivan pondered, thinking over a fit punishment for him; at last he said: "This man has done me a great injury; he has betrayed his brother, like Judas, and has deprived me of an honest family and descendants on the earth."

"A man without a family is like a seed of corn thrown on the land, but thrown in vain. There is no offshoot, and no one knows that the seed has been there."

"Grant, O God, that none of his descendants have happiness on earth, that the last of his family be the greatest sinner that there has ever been in the world, and for his many evil deeds let not his fathers and forefathers find rest in their graves."

"While enduring torment in this world let them rise out of their tombs. But as for Judas Petro, let him not be strong enough to rise, and for this reason suffer a yet more burning torment."

"And when the hour of the fullness of this man's evil deeds shall come, raise me, O God, on my horse out of the abyss up to the very highest mountain top, and I will throw him down from the mountain into the bottomless pit, and all the dead, his fathers and forefathers, wherever they lived in life, shall come from the ends of the earth to gnaw his flesh in revenge for the tortures he has brought upon them. But as for Judas Petro, let him not be able to rise from the earth to gnaw the sinner, but let him gnaw himself in his anguish, while his bones grow bigger, that he may suffer still more torture. And his torture shall be most terrible, because there is no greater torment for a man than to thirst for vengeance and to find none."

"It is a terrible punishment that thou hast chosen, O man!" said God, "and all shall be as thou hast said; but thou, too, shalt have no rest, the kingdom of heaven shall not be for thee, but thou shalt sit here on thy horse for ever."

And all happened as has been told, and even now the wonderful knight rides his horse in the Carpathians. For ever he watches the dead gnaw the dead in the bottomless pit, and hears the dead man lying under the ground, gnawing himself; when his bones tremble, the whole earth quakes.

The blind man finished his song, and began to strike the strings. He began to sing and tell tales about Choma and Erema and about Stklyar Stokoza, but the old and young about him did not listen, but stood for a long time with lowered heads, dreaming of that terrible deed in the ancient days.

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